

The Monthly Musical Record.

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OUR MUSIC PAGES.

THE last song of the musician, like the final speech of the orator or the last page of the author, must always have an interest all its own, apart from its intrinsic merits, and this is more particularly true when, as in the case of Henry Smart's Andante, which enriches the music pages of our present number, the effort was made literally when the hand of death was upon its composer. Viewed merely as another contribution to English organ music from a pen which had already done good service to this special form of art, the Andante will hold its own in all time even among the gems in the same form—and several of them also, it may be remembered, in the same key—which Smart wrote, but, as his last composition, it has a still higher claim on the interest of all who loved the man or his music. From the number of those who assembled to do honour to his memory at the recent concert promoted by the committee of the Memorial Fund, we have reason to believe that the publication of the Andante in our present number will be cordially welcomed by many of our subscribers, and to all who can appreciate true melodic beauty and consummate finish of style the movement will be acceptable. In order to give the story of its inception and completion, we are enabled to state with authority that it was his last composition, and was dictated to his amanuensis, Mr. Thomas T. Bradbury. It was commenced on Friday, May 2nd, 1879, when Mr. Smart had already been ill for more than a week, what proved to be his last attack having commenced about the 22nd of April. The writing of the work took seven days, owing to the weakness of the composer, and it was finished on Saturday, May the 10th, when the MS. was at once taken by Mr. Bradbury to the publishers, Messrs. Augener and Co. Mr. Smart's own words about the music were: "I am more pleased with that Andante than with any I have ever written, and I shall not beat it again." On the 12th of June Dr. Clapton saw him, and on that day he went downstairs for the last time. He died on Sunday, July 6th, and was buried on the following Friday in Hampstead cemetery. This Andante, it may be well to add, was not composed as a movement of a sonata, although Mr. Smart had intended to write a sonata for his favourite instrument for Messrs. Augener. While it is, in the strict letter of the expression, a posthumous work, there is that in it which will carry to every listener the touch of a living hand, and its beauty and grace will give it a high place among its lamented author's compositions.

MUSICAL EXAMINATIONS.

WHEN it was once said that "examinations are formidable even to the best prepared, for the greatest fool may ask more than the wisest man can answer," one of the objections to a system which has now almost become an integral part of the British constitution was at least put into sufficiently forcible language, and a serious drawback was suggested to what has become well-nigh a rule without an exception. Half a century ago examinations were, as a matter of fact, confined to the learned professions, and even in these there were modes of entrance which under certain circumstances served to relieve the candidate from the unpleasant necessity of displaying his ignorance, and from courting the certainty of failure; but

now all is changed. For the Bar the good old-fashioned plan of eating dinners and paying fees as a preliminary to donning the advocate's wig and gown has been ruthlessly set aside, and not only must the student really devote himself to the study of the law, but he must before he is admitted to any of the Inns either produce a proof that he has graduated in Arts at a university, or else must submit himself to a trial in the classics and other subjects. In the Civil Service again, where in the days when George the Third was king relationship to a statesman, although it might be of a doubtful character, was sufficient to secure a clerkship, if not a more exalted position, all is now "open to competition," until the fees of unsuccessful candidates form no inconsiderable addition to the national revenue. The changes made in the mode of admission of officers in the army and navy have been equally severe, and even in commercial houses, where formerly a junior was accepted on the understanding that he was fairly up to work, there is now a recognised and by no means light entrance examination to be passed. These things being so as regards the professions and occupations which are guarded by duly constituted authorities or by the scarcely less powerful motives of self-interest that actuate the heads of private establishments, it is not surprising to find that in musical circles the same fashion has been followed, until there seems to be no slight danger not merely of the creation of a superfluity of examinations, but of the elevation of the tests imposed above the standard which may legitimately be said to be required by the circumstances of the case.

Taking the latter point first, it is a significant fact that in the University intelligence of the 18th ult. there appeared an announcement that at the examination for the degree of Doctor of Music, just held at Cambridge, the examiners, Professor G. A. Macfarren, Dr. Joseph Joachim, and Mr. E. Prout, reported that none of the candidates had been approved for the degree. As no one will assume for an instant that the papers set on this occasion differed in difficulty from those placed before the candidates at other examinations at the same University it is probable that the candidates had miscalculated their strength, and went down sadder if wiser men, but it is, we think, fairly open to question whether the time has not come for some assimilation of the tests put before the candidates by the universities in which the musical faculty exists. As regards the requirement of a successful passing of a preliminary examination in Arts—using that term in the ordinary university sense as implying the subjects of general education—the four universities which grant degrees in music—Oxford, Cambridge, Dublin, and London—now adopt a common practice, and it is no longer sufficient, as it formerly was at Oxford, for the holder of a musical degree to furnish no stronger evidence of proficiency in ordinary studies than a certificate from two friendly graduates. But when the entrance gate is reached there is, it is generally understood, a very marked difference in the character of the purely musical examinations, and men who would shrink from going up for the examination for the higher degree at Cambridge would feel far less hesitation in applying to Sir Frederick Ouseley at Oxford. As regards London, the criticisms which were offered to the syllabus of examination at the time when it was resolved by the senate to use the powers they possessed in this faculty have, we believe, received a certain justification in the manifest unwillingness of musicians to expose themselves to such tests as are offered at Burlington House. That a fairly high standard ought to be maintained no one will deny, but if it is unduly raised it can only result in the defeat of the object with which the examinations were established. Hence it is a point well

worthy of consideration whether some unity of system and relative equality of standard, without any adherence to a rigid uniformity, could not be adopted, and, further, whether the slight levelling up which might be involved in some cases and the levelling down which would be necessary in others would not be an advantage.

Turning for a moment to the second point, as to the needless multiplication of examinations—and here we are referring more particularly to the elementary examinations of persons outside the ranks of recognised musical students—there seems now to be some danger of overdoing that which but a few years ago was not done at all. Not only have we provincial examinations conducted by the Society of Arts and by the institution known as Trinity College, London, but the Royal Academy of Music has at last come to the front, and is doing its duty with an amount of zeal which, if it had only been displayed a few years ago, would probably have prevented the intrusion of other bodies into what it might logically have asserted to be its legitimate domain. Whether, now that the Academy has commenced to do this important work thoroughly and systematically, it would not be a graceful act for the Society of Arts and for Trinity College to retire from the scene, is a matter which it must be left to their respective committees to determine; but, as far as the public are concerned, it is obvious that no other certificate is likely to carry the weight which will everywhere be attached to that of the Royal Academy. That Professor Macfarren and his colleagues have at length resolved to perform a task which the growth of musical education in England has long demanded at their hands is a matter for congratulation, and much credit is due to the two societies which have virtually acted as pioneers in the path. Assuming, as we have a right to do, that both the Society of Arts and Trinity College merely undertook the work in the absence of any similar action on the part of the Academy, it would probably tend to simplify the matter if they now gave place to the older school, for the familiar adage anent the presence of too many cooks is as likely to receive a practical illustration in this as in any other field.

THE SPIRIT OF ITALIAN, FRENCH, AND GERMAN MUSIC.

A LECTURE DELIVERED AT THE ROYAL INSTITUTION OF GREAT BRITAIN, IN THE LECTURE THEATRE OF THE SOUTH KENSINGTON MUSEUM, AT THE LONDON INSTITUTION, THE PHILOSOPHICAL SOCIETY OF EDINBURGH, ROYAL INSTITUTION OF MANCHESTER, ETC. ETC.

BY E. PAUER.

In this lecture we have to treat of the spirit of the music which Italy, France, and Germany have produced. Art derives its laws from nature; and only that art which carefully and completely follows out all the directions of nature, deserves to be called the highest and perfect art. That such art must have a universal influence is evident, in so far as the impressions which nature makes on the heart and intellect of mankind have the same general features, whether the people belong to the north or the south. "One touch of nature makes the whole world kin." But nature herself shows her beauties, wonders, and charms in different ways in the northern and southern countries; and we shall find that the geographical position of a country exercises no unimportant influence on the character of its musical productions.

The characteristic features of the inhabitants of a country, their religion, their social habits, their political institu-

tions, their military life, and even the peculiarities of their language, all have an influence on their music. At first it may appear a somewhat far-fetched and overstrained idea to connect political institutions with the productions of musical art; but it will become clear that a free government exercises as much influence upon art in one direction as restriction and oppression exert in another. I propose in the first instance to glance briefly at the characteristic features of Italy. Italy possesses every feature which can excite the fancy of an artist. The air is mild and pure, the country's shores are washed by a sunny ocean, while majestic mountains, rising in the north, form a natural barrier against the cold tramontane gales. The beauty, the irresistible charm of nature, likewise influence the people, and thus it happens that even the poorest and lowest Italian is endowed with an innate sense of the beautiful. The period of Italian history in which art and science "proudly flourished through the State" ended with the last centuries of the mediæval times. But even in their decline the Italian people retained their love for art; and if their musical productions show a lack of earnestness—if they play with the art—it cannot be denied that their light and sportive handling of music is replete with taste and grace. A great characteristic of the Italian is a natural sense of form and sound, an ear and eye for tone and colour, for symmetry and beauty. This sense is innate with the Italians, and is to be met with in all classes of society, from the wealthiest Duca and Marchese, down to the ragged lazzarone, or the lazy fisherman of Venice. Indeed, it may be said, that artistic questions, which would in other countries interest few beyond the members of a learned institute, are in Italy so popular and so generally understood that they are talked about by the whole community.

Thus the success or failure of a new opera becomes an important topic of the day. To a certain degree, almost every Italian is a musician, painter, or poet; and Italy is especially the country of the improvisatore. The talent and inclination to grasp the intellectual in a realistic, if not a sensuous form, is a general characteristic of all the Italians. The Italian is very frugal; the little he wants his bountiful clime gives with a liberal hand; and thus he is saved the trouble of working hard for his bread, which would be bitter bread for him if he earned it in the sweat of his brow. The luxuriant and fertile soil of Italy renders hard work no indispensable condition of life; and it is certain that the Italians are not a hard-working race. The *dolce far niente* of the Italian has become proverbial, and is particularly noticeable in the southern Italian towns.

Italy, again, is a Roman Catholic country, and nowhere else have the clergy been more anxious to use music as an accessory to the splendour and pomp of religious worship. The grand musical services of St. Peter's, in Rome, have obtained world-wide celebrity; and the Italian sacred compositions, such as masses, graduales, offertorios, &c., are to be counted by thousands. But it is curious and interesting to observe how the different Italian towns cultivated the various branches of music. Italy is the home of an independent organised municipal system. Among its numerous towns, sixty have more than 20,000 inhabitants, fifteen over 50,000, eight over 100,000, and Naples over 400,000. That these different towns exercised an immense influence upon the development of musical art, is shown by the names of the three principal schools—the Florentine, the Roman, and the Neapolitan. Indeed, if Rome can boast of having produced the finest specimens of sacred music, Florence has the credit of having invented the opera, Naples may point with pardonable pride to Alessandro Scarlatti, who did so much

to improve almost every branch of the art; Venice possessed the celebrated Antonio Lotti, and the famous patrician Marcello; while Bologna owed its well-known music-school to Paolo Colonna. Such a state of things could only result in a certain spirit of rivalry. But, for the progress of art, such rivalry and emulation are highly beneficial, as leading to exertion and productiveness; and it is very improbable that Italy would have made such progress in music as she did, or would have obtained such a lengthened and absolute supremacy, had Lombardy and Naples, Piedmont and Sicily, not been hostile to each other, and thus originated a rivalry and jealousy which expressed itself even in the musical art.

The Italian language is of all the European languages undoubtedly the best adapted to singing. Indeed, we may say that the language itself is a kind of music. No other European language assimilates itself to, or amalgamates itself with, the musical voice so easily and completely as the Italian; no other language allows the tone or voice to be produced with such absolute freedom. The soft, balmy Italian air seems redolent of song. The poet says truly—

"Bright are thy plains and lovely thy vales,
Fragrant thy bow'rs and balmy thy gales;
Forth from the dull prose of life let me roam;
Give me sweet song in poetry's home,
Gliding on sunbeams thro' her blue skies,
Floating on odours, fading in sighs."

Singing is a popular amusement of the Italian people; and the numerous collections of Sicilian, Neapolitan, Roman, Tuscan, and other provincial songs, prove that song may be considered an indispensable adornment of the Italian's life. But the assertion that Italy is the cradle of music is entirely incorrect. Up to the time of the great Palestrina, there was only one Italian composer, Costanzo Festa, who became celebrated, or rather influential. They were Hollanders and Germans, who went to Italy and taught there. Counterpoint and the laws of harmony were introduced by Josquin de Près, Ockeghem, Dufay, Orlando Lasso, Goudimel, and other foreigners. For this reason there is but little national characteristic life in the Italian compositions of the period before Palestrina. The Italian composers of all times have recognised the necessity of consulting the compass, nature, and speciality of the human voice. It is admitted that the human voice is the finest and most perfect of all instruments, and that the greatest praise an instrumental performer can receive, consists in being told that he made his instrument sing or speak. The average Italian has also a very flexible voice, and one of great compass. Thus Mozart writes to his sister, "that he heard at Parma the famous Signora Bastardella, who had not only a very fine voice, but also one of extraordinary flexibility and of incredible compass." But this admiration for the mere voice led the Italians too far. As soon as the so-called "Aria di bravura" had been invented, the supremacy of the singers over instrumentalists was declared, and it may safely be asserted that where singers are the judges and umpires, the beauty, truth, and dignity of the art are in danger. All great composers have complained that they are compelled to sacrifice dramatic truth, correct rules, and the unity of their works, merely to please the whims of singers, who do not in the least care for the musical work as such, and consider it simply as a vehicle for showing their own cleverness as executants. The effect of this undue consideration of the singer in the Italian music is clearly to be recognised in the Italian Aria, the prelude of which is but an anticipation of the melody which is elaborated in a more charming and effective manner by the voice. The accompaniments are of the simplest kind.

Indeed, Richard Wagner said a very true thing when he declared that the orchestral treatment resembles a "big guitar."

Every town in Italy, even to the smallest, has its opera-house; and it may be mentioned as a curious circumstance, that not long ago an English correspondent informed us, that in a small town of only 2,500 inhabitants, a new opera-house was opened which could accommodate 1,000 persons. But the Italian public is not satisfied with the repetition of well-known operas. Something new must be offered at short intervals, and the consequent haste with which Italian composers have to write is well illustrated in a letter of the late Dr. Hauptmann, the scientific Leipzig Cantor, who writes from Rome: "They (the Italian composers) begin to write an opera four weeks before its first representation. To give you an example, I may tell you that Pacini, on the very night of the first representation of his opera *Fidanzati* ('The Betrothed'), left for Milan, where in three weeks he has to produce a new opera, and he is to write another new one in Parma; and of neither of these has a single note yet been written." How crude, how slightly constructed such a work must be, may be imagined. Not every one is endowed with the exceptional genius of a Mozart or a Handel, who could produce such works as *Don Giovanni* or the *Messiah* in less time than it would take an experienced copyist to copy the original score.

The great weakness of the Italian operatic works consists principally in the lamentable want of characteristic expression. The same material is applied in the same manner for *Lucia di Lammermoor*, *Lucrezia Borgia*, *Elvira in the Puritani*, *Maria di Rohan*, and so on. Could a better example be given of the indescribable indifference of an Italian composer with respect to operas than the fact that we find the overture to Rossini's *Barbiere di Siviglia* used in three other operas by the same maestro? Another source of weakness is the introduction of bravura passages in situations where they are sadly out of place, and mostly in direct contradiction with the words of the aria. With regard to the instrumentation, the most important adjunct and accessory to the delineation of the dramatic life, the Italian manner is, with a few exceptions of Rossini, Bellini, and Verdi, utterly inadequate, and therefore unsatisfactory. But let us turn to the brighter side of the picture, and confess that the Italian music may boast pre-eminence in many points in which French and German music are deficient. I would first of all draw attention to the thoroughly vocal construction of the Italian melodies, then to the broad and easy flow, the freshness, and vigour of Italian music, and not less also the clearness and precision with which the pieces are constructed. Italians are born opera-writers—Germans are not. With an Italian the idea of composition is synonymous with writing operas. Rossini said: "The Germans begin generally with instrumental music, which renders it difficult for them to subject themselves later to the conditions of vocal music. They find it not easy to become simple, whilst it is difficult for the Italians not to become trivial."

It might be said that the Italians in their music retain more spontaneous, natural expression than the Germans; but their musical art always remains a mere medium for amusement, and a method of affording a certain degree of excitement. Indeed, taking it as a whole, the more modern Italian music as an art has remained undeveloped; it resembles a handsome person, whom nature has endowed with outward charms and beauties, who at first excites our admiration and sympathy, but of whom we get tired on discovering a lack of education, and an absence of that intellectual refinement which alone can

render admiration profound and lasting. Such beauty we admire for its own sake alone.

That the Italian music possesses all the essentials of a perfect work of art, no one has shown more completely than Mozart in his *Don Giovanni* and *Nozze di Figaro*. He reached the highest point of perfection which can be developed in Italian opera, but it may be observed that he broke through the national prejudices and habits, and suffused the perfection of Italian *form* with an *intellectuality* and a wealth which native Italian composers before and in his time could not exhibit in their works. It is very doubtful whether Rossini could have written a *Barbiere di Siviglia* had not *Don Giovanni* and *Nozze di Figaro* been in existence. Every one who is anxious to study the nature and charm of melody, of simple yet well-constructed song, every one who desires to learn how to write for the human voice, and to write clearly and brightly, will turn with advantage to the Italian models. The spirit of the purely Italian music is more a natural than an intellectual one. Music in Italy considered a *spontaneous* and *passing pleasure*, while the more earnest and quiet German looks upon it as a *serious art*; and if any anecdote can be called characteristic of the manner of Italian opera-writing, it is certainly the following story told by Rossini of an "Aria di sorbetto," which means the aria sung by the second or third singer, during the performance of which the public was accustomed to eat ices—in Italian, *sorbetto*. Rossini says: "I once encountered in an opera, *Ciro in Babilonia*, a horrid *seconda donna*, who was not only ugly beyond all endurance, but had also an execrable voice. After having examined her voice most carefully, I found that she had one solitary note, the B flat, which was acceptable, and even sounded agreeably. I accordingly wrote an aria for her, in which she had nothing else but this one note to sing. By giving all the interesting matter to the orchestra, I succeeded in producing a pleasing piece; the aria had a great success, and my very monotonous singer was made completely happy."

Judging from the tendency of our modern or present works of musical art, and considering the preponderating influence of German music in every country, we may fairly come to the conclusion that the golden days of Italian music are past. The present Italian opera-houses procure their singers almost wholly from France, England, America, and Germany; and a singular lack of distinctive style, of earnestness of purpose, and of true originality, are the leading features of the Italian music of the present. Of course there are exceptions (Verdi, Boito), but only such exceptions as may be said to prove the rule.

(To be continued.)

THE LATE CHEVALIER LEMMENS.*

THE artistic merits and the earnest life-work of the late Chevalier Lemmens, whose death we briefly announced in our last issue, are so strongly entitled to notice in a paper which numbers musicians of all nationalities among its readers, that we need offer no apology for placing on record a few facts as to his career. Born on January 3rd, 1823, at Zoerle-parwys, in the province of Antwerp, Jacques Nicholas Lemmens was the son of Alderman Lemmens, of that place, and belonged to a family well known in the country where he, too, subsequently became one of the

chief landowners. At a very early age he gave evidence not only of strong musical taste but of musical talent, and when eleven years old he became a pupil of the organist of Diest, Van der Broeck. His first serious essay in composition took the form of some slight orchestral works for the church of his native village; and his extempore playing on the organ at Zoerle won the praise of connoisseurs. His exceptional ability gained for him the notice of M. Henri de Brouckere, then Governor of the Province of Anvers, at whose suggestion he was admitted to the national Conservatoire at Brussels, with which in after years his name was so honourably associated. During two years of his student days, when, owing to his father's illness, he was absent from the Conservatoire, he filled the office of organist of the cathedral of Saint Sulpice at Diest, but on his return he worked with redoubled vigour, and became a favourite pupil of the illustrious director Fétis, with whom he studied harmony and counterpoint. His musical education was completed in the truest sense of the word, for he not only devoted himself to the organ, but worked steadily in all branches of composition, while at the same time he took advantage of the opportunities afforded him of acquainting himself with the literature and history of music. His constant intercourse with the Superior and Professors of the Theological College of Malines served to quicken his intellectual powers, and, as with Mendelssohn, so with Lemmens, he was a musician and something more, and the benefit of this general culture was seen in his works and in his success through life. In the Conservatoire the young student was one of the most indefatigable disciples of M. Fétis, and it was no unusual thing for him to give from twelve to fifteen hours out of the twenty-four to the reading and analysis of the master-works of all schools. Having taken some of the highest distinctions in the Conservatoire, he was sent to Germany to study the organ under Hesse, his expenses being franked by the Government, and on his return he was appointed Professor of the Organ, on the nomination of M. Fétis, whose recognition of his pupil's achievements was as generous as it was enthusiastic. His work at Brussels virtually resulted in the formation of a new organ school, and but few eminent Continental players failed to secure the benefit of his teaching and counsel. His method was adopted at the Conservatoires of Paris and Madrid, and its merits are now universally acknowledged. When M. Lemmens resigned his professorship in order to reside in England with his wife, Miss Sherrington, his departure from his native country was made the occasion of many flattering expressions, not only in the columns of the local press, but from the most noteworthy of his contemporaries. As a composer, M. Lemmens wrote much and well, and it is no exaggeration to say that his compositions for the organ are known and played all over the world. His works are remarkable for the elegance of their style and the grandeur of their forms, and his fugues give ample evidence of a master-hand. As a player, M. Lemmens was so well known in this country that it is needless to say more than that the willing testimony to his ability, which has been given on more than one occasion by Mr. Best and other masters of the instrument, was richly deserved. He was *par excellence* a "Catholic organist," using that term as implying a complete sympathy with the office-music of the Roman Church; and not the least of the services which he rendered to his co-religionists was the establishment of a college at Malines for the training of organists under the authority of the Belgian bishops and clergy. Many of his works were written specially for church use. He died on January 30th, at the Château de Linterpoort, near Malines.

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FESTIVAL ECHOES FROM EDINBURGH.

(FROM A CORRESPONDENT.)

A FEW notes of the Edinburgh Orchestral Festival, which took place last month with fully its usual brilliancy, will doubtless be interesting to those who have taken note of Sir Herbert Oakeley's efforts to popularise classical music north of the Tweed. The Reid Concert, since the accession of Sir Herbert to the music chair in our University, has always been of high excellence, and this, with the two supplementary concerts which he soon added to the original performance, has given such an impetus to the public taste, that many other orchestral concerts are well supported each season. While, however, the Festival no longer stands alone, the engagement of Mr. Hallé's orchestra—partly owing to its fullness, and partly to the efficiency which it has attained by constant practice—gives Sir Herbert Oakeley's three programmes an interest altogether unique. The first concert, on Friday evening the 11th of February, was specially attractive to musicians, as it included a splendid performance of Schumann's D minor Symphony. The vocalist, Mlle. Breidenstein, concert-singer to the King of Saxony, proved—as was to be expected of one of Liszt's pupils—a most thoroughly competent singer. Her rendering of two orchestral scenes—"Dich theure Halle," by Wagner, at Saturday's concert, and "Unglückselige," by Mendelssohn, at the "Reid"—was admirable; and the pathos and brilliancy of her *lieder* singing, coupled with an intelligent appreciation of the poetry as well as the music of her songs, showed training in a good school. Her voice is a pure high soprano. "Die junge Nonne," was especially delightful at the first concert; and "Er ist gekommen," by Franz, and a lovely "Spring Song," by Büchner, in the Saturday's concert, were rapturously encored. It is almost superfluous to praise the beautiful voice and good Italian style of the other vocalist, Mr. Maas, the rising English tenor. It was probably to enable him to show his capacity as an operatic singer that some of the vocal numbers introduced in the programme were less classical than we have been accustomed to hear at these concerts, where the German "Musik fest" standard seems adopted, admitting, as a rule, only the highest style of music throughout. Thus Donizetti and Verdi were represented—by "Fra poco," deliciously sung by Mr. Maas, and "A si ben mio," from *Trovatore*. An encore from *Rigoletto* to the second song seemed, however, to be most thoroughly appreciated by the audience, an honour which was perhaps due in part to the delicate accompaniment on the piano of Mr. Hallé; whereas in "Fra poco" the orchestral accompaniment was felt to be too loud, and would have overpowered many voices. This was even more apparent in a passionate and beautiful rendering of Byron's words, "Farewell, if ever fondest prayer," the music by Sir Herbert Oakeley, at the Reid Concert. Of course any such tendency to overpower the voice is increased when the members of the orchestra are reading unfamiliar music; but that they are able to accompany *sotto voce* was proved by the extreme delicacy they attained when Mr. Hallé was playing Mendelssohn's and Mozart's concertos. If we ventured to criticise anything in the performance of Mr. Hallé's orchestra, it would be to regret that in accompanying they should always play *ripieno*; they do not sufficiently consider the voice, far less do they make it the first thought, as some Italian conductors cause their bands to do. Otherwise, the audience could only listen with admiring delight to the beautiful interpretation of every number of the programmes, from the sublime works of Beethoven or Schumann to the "airy nothings" or *nugæ canoræ*, full of grace and piquancy, of Délibes. His orchestral pieces, from *Sylvia*, were evidently much enjoyed at the Reid concert, as they are whenever they are played. On the Saturday morning the symphony was Haydn in E flat; Mendelssohn's "Calm Sea" had an exquisite rendering, as had Mozart's charming and too seldom heard concerto in B flat, with Mr. Hallé at the pianoforte. The hall was crowded at all the concerts, but the audience at the Reid concert proper, on Monday evening, was overflowing. General Reid's portrait smiled benignantly from among the leaves and flowers of the decorated hall on the brilliant assemblage whose presence was due to his happy idea of founding an annual concert. His music was duly performed, the audience standing, as usual, during the march. Later on, Spohr's Violin Concerto, No. 12, played in fine style by Mme. Norman-Néruda, fairly brought down the

house. Her playing, as usual, left nothing to be desired; there is in it a feminine grace and sweet witchery all her own, in addition to the still higher qualities which she shares with other great violinists. Beethoven's ever-glorious Seventh Symphony was the leading piece at the "Reid." A pianoforte concerto, by Goetz, was nearly as long; had it not been very interesting its length would have made it rather tedious, even to the lovers of classical music, as probably it was to many who were not musical enough to follow it with the full attention it required. The analytical programme was a useful guide to its chief features. A gay and dashing "Troubadour's Song," by Sir Herbert, was sung with such spirit and fire by Mr. Maas as to elicit, even at a very late hour, a vehement encore; but the song is very effective, and at the same time easy enough to be within the reach of all male amateurs. The march from *Tannhäuser* concluded the Festival, on which Sir Herbert Oakeley deserves to be congratulated, no pains having been spared to render it both delightful in itself and a means of spreading a taste and feeling for fine music among the citizens and students of the University. Besides the fourth-year students, who were invited to the Reid Concert, numbers of the more musical students received invitation; to the other two concerts, and were evidently among the most intelligent and interested of the audience.

NOTES FROM FLORENCE.

IN musical matters Florence has been for years far behind other cities in Italy, but it is satisfactory to notice that the winter season, which is now drawing to a close, shows decided progress, at least so far as instrumental music is concerned. Not only has the Società Orchestrale given the usual six excellent concerts, but, thanks to the efforts of Signori Buonamici, Sbolei, and Chiostrì, the merits of chamber-music have been vindicated by two series of most successful "Matinée musicales."

Sig. Buonamici is one of the most distinguished pupils of Dr. von Bülow, and is the pianist *par excellence* of Florence, where his exquisite style, the thoroughness of his classical training, his truly artistic nature, his laudable efforts as conductor of the Cherubini Society, and his genial manner, have made him a universal favourite; Sig. Sbolei is the conductor of the Società Orchestrale, and an eminent violoncellist, and Sig. Chiostrì is an old familiar friend to all those who have heard, out of Italy, the celebrated Florentine Quartet, of which for many years he was a most distinguished member. These three artists, who are assisted by two younger ones, Signori Ciappi and Faini, would adorn any concert-room, and it is to be regretted that men like Signori Buonamici and Sbolei do not allow their lights to shine beyond the borders of Italy, we might almost say beyond the walls of Florence.

The programmes of these admirable concerts consisted chiefly of works whose beauty never grows old, viz., of Haydn, Mozart, Beethoven, Mendelssohn, and Schumann, and the programme of the first concert included Mr. A. C. Mackenzie's quartet for pianoforte and stringed instruments, Op. 11. This composition fully confirms the extremely favourable impression gathered from Mr. Mackenzie's first Scotch Rhapsody. In some parts it is decidedly built on Wagner; in others, if I mistake not, on Schumann. There is a good deal of very effective dramatic colouring, and throughout it reveals that pleasing freshness of style, that vigour of attack, and above all that skilful treatment, which are only to be acquired by sound artistic training, such as Mr. Mackenzie has undoubtedly had. It need not be added that the rendering was unexceptionable, and that the work elicited warm and genuine applause.

Florence prides herself on a certain reputation of bringing out for the stage, and testing the merits of, young artists, and this has certainly been exemplified this winter, there being no less than three young artists who, having made a successful *début* in Florence, are, rightly or wrongly, already reported to have been engaged for London. The first of them is Mlle. Nevada, a youthful American, who has been trained in Vienna under Marchesi. She made her *début* in Florence in *Sonnambula*, and for three consecutive months created an extraordinary sensation. Her voice, at least at present, is not very powerful or rich, but she has remarkable facility of execution, particularly in the

upper and highest notes, and her simple and unaffected style is enhanced by her extremely youthful, almost childish, appearance, and therein lies probably the secret of her enormous success. She also appeared in *Lucia*, but it was plain that for this part she decidedly lacks power and that dramatic passion which, moreover, is not to be expected in one still in her teens. Yet there is no doubt that, with great study and care in managing and not overstraining her voice, she will in time become a great artist.

Another promising artist is Mlle. Emily Warnots, a Belgian, trained in Milan, who appeared not only at one of the concerts of the Società Orchestrale, but also in the *Puritani*. She has over Mlle. Nevada the advantage of years, and her finished training redounds greatly to the credit of her master. It remains to be seen whether her voice is capable of the development necessary for a really successful career on the stage.

The third artist is Mr. George Sweet, a young American baritone, trained in Italy, who appeared both in Marchetti's *Ruy Blas* and in *Favorita*, and in both operas achieved considerable success. His voice is admirably trained, is flexible, rich, and sympathetic, and his acting shows dramatic talent; but though he has certainly a future before him, it may be doubted whether his voice is as yet sufficiently powerful to fill a large theatre.

This rapid sketch will suffice to show not only the decidedly international character of the artists now-a-days trained in Italy, but also the excellent opportunities which are afforded to comparative beginners for testing their powers as dramatic singers, before they venture out of Italy. Certainly, operas like *Sonnambula*, *Puritani*, *Favorita*, are far from being an absolute criterion, and a Florentine audience is very indulgent, so that success on the stage in Florence does not necessarily mean success in Paris and London, where young and unknown artists encounter the full force of the competition, and often also of the jealousy of artists vastly superior, experienced, and of world-wide fame. But it is nevertheless interesting and pleasing to witness their public efforts, and to watch their future career; for in their profession, as in every other, "il n'y a que le premier pas qui coûte."

C. P. S.

MUSIC AT MELBOURNE, AUSTRALIA.

(FROM A CORRESPONDENT.)

MELBOURNE, Dec., 1880.

THE opening of the Exhibition has been the principal event of the season. A large chorus and orchestra were assembled, together with Mme. Simonsen, Mrs. Cutter, Mr. Beaumont, and Mr. Verdi as principal vocalists, to perform the inaugural cantata, with very satisfactory result. The composition is by Mr. Caron, a resident professor of the violin, and was chosen from among a large number submitted to competition. It is only fair to say that several composers who are capable musicians did not enter into competition, as they had some suspicion that the works would not be examined by competent judges. The prize work itself is very unequal, and is principally marked by inexperience in vocal writing. The instrumentation is clever and effective, and there is a final fugue which is far superior as a composition to any other number; but the counter-subject is identical with that of Cherubini's chromatic fugue in his "Treatise on Counterpoint and Fugue," and the subject, an evident imitation of Cherubini's counter-subject, a circumstance which detracts from the merit it would otherwise have as an original composition. Considerable impetus has been given to the study of, and taste for, music during the last twelve months by the arrival of several pianoforte virtuosi, among whom stand out prominently Mme. Carlotta Tasca and M. Henri Ketten. Mme. Tasca on her first appearance in Melbourne was welcomed with such enthusiasm as led her to remain here for a time, and she has since given many concerts of a high order, introducing classical compositions hitherto unknown in the Australian colonies, and raising considerably the standard of musical taste. M. Ketten's exceptional performances created quite a *furor* in musical circles. An executant of much power and culture, he is one of those artists who impress with their own individuality everything they interpret, in contra-distinction to the higher order of performers who strive simply to reproduce the intentions

of the composer, and are content to sink their own personality. He is now travelling in New Zealand, where he has met with indifferent success, a fact which is scarcely matter for surprise, as the New Zealanders have at present only arrived at that point in art at which opera bouffe and Christy minstrel performances are the most highly appreciated. A Mlle. Charbonnet, pupil of the Paris Conservatoire, is resident here, and is a fairly good pianist, possessing neat execution, particularly in the right hand, but lacking power. Her reading of classical works is immature, and inclining too much to let facile fingering take the place of intellectual conception. M. Kowalski, another Parisian pianist of the same school (announced as "the great pianist and composer"), is at present in Melbourne for the purpose of playing on the pianos of the firm of Philippe Herz & Cie. in the Exhibition. In the lighter school of pianoforte bravura-playing he is at his best, but his performances of classical music, particularly of Beethoven, have been lamentable failures. His compositions consist mostly of transcriptions from popular operas, in a style with which we are all familiar, and flimsy productions in the form of marches, galops, &c. On one occasion two pieces of vocal concerted music from his pen were given in the Roman Catholic cathedral, and were chiefly noticeable for crude modulations, and a profusion of consecutive fifths and octaves. Since the opening of the Exhibition pianoforte recitals on the various instruments exhibited have been the order of the day, and have proved most attractive, large audiences assembling. The acoustic properties of the building are very bad.

Much dissatisfaction prevails at present among exhibitors of pianos, in consequence of the appointment of a jury which is an eminently unsatisfactory one, particularly to British exhibitors. The majority of its members are foreigners, few have any practical knowledge of the mechanism of the piano, and many are known to be prejudiced in favour of a particular firm. Of late no important concerts have been given, the Exhibition monopolising the public attention.

Foreign Correspondence.

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

PARIS, March 21st.

PARIS, and indeed all France, celebrated the birthday of Victor Hugo, the 27th of February, with the utmost enthusiasm. In addition to all other attractions, two concerts were given for the benefit of the poor of Paris—one at the Trocadéro in the afternoon, and the other at the Conservatoire in the evening. At the Trocadéro, Mlle. Krauss sang "Patria," by Victor Hugo, to Beethoven's music; M. Melchisedec sang "Souvenirs du Vieille Guerre," by the same; M. Faure gave "Le Crucifix;" and M. Boudouresque, "Extase;" the words in both cases having been written by the poet. There was an immense audience at both concerts, and the receipts were enormous. At the Conservatoire the orchestra was conducted by M. Padeloup, and the larger portion of the programme was devoted to Victor Hugo. On Sunday, the 6th inst., Berlioz' *Damnation of Faust* was given at the Cirque d'Hiver; M. Padeloup conducted, and the solos were rendered by Mme. Léon Achard Lauwers and Mlle. Caron. The work was repeated for the 29th and last time on Sunday, the 20th inst. On the 10th a grand concert was given at the house of Gen. Bataille; Mme. Bataille sang the aria from *Semiramide*; M. Bosquin gave some selections from *Festin d'Alexandre*; and an amateur, M. Lablache, surprised every one by his wonderful execution of the airs in *Don Pasquale*.

M. Vaucorbeil has fixed the 30th of March for the first representation of *Tribut de Zamora*. *Aida* and *L'Africaine* have been given every week, with Mmes. Krauss and Montalba alternately in the title-roles.

M. Ambroise Thomas has returned from Nice, and has resumed his duties at the Conservatoire.

On the 3rd of April, M. Padeloup will bring out at the Cirque d'Hiver the *Argonautes*, by Mlle. Holmes. The chorus is rehearsing under his direction, and the rôles of Jason and Medea will be taken by Mlle. Richard and M. Dereims.

MM. Armand Silvestre and Léonce Détré have just finished the book of a grand opera in five acts, entitled *Inés de Castro*. M. Saint-Saëns will write the music, and it is probable that it will be produced at the Grand Opera in 1883.

The tenor Mierwinski has signed an engagement with the Opera at Madrid. The impresario Ronera came expressly to Paris, and in addition to persuasions offered him 12,000 francs a month the first year, and 15,000 francs a month the second. M. Mierwinski will go first to Covent Garden, London, for the season, where he will sing in *William Tell*, *Aida*, *Lucia*, and *Les Huguenots*.

MUSIC IN NORTH GERMANY.

LEIPZIG, March 18th, 1881.

I HAVE previously taken occasion to direct the attention of your readers to the fact that our town, in addition to the warm encouragement extended to art, possesses at the present time a private society, which, as the *Berliner Blätter* and other newspapers a short time ago emphatically remarked, has gradually won such importance that it has become a point of honour with all artists who come in contact with Leipzig to attend its meetings. On the recent celebration of its tenth anniversary, articles have appeared in most of the more prominent newspapers, and Hallberger's journal, *Ueber Land und Meer*, having a circulation of over 300,000 copies, English and German, produced a large picture, especially valuable as containing, in a collected form, faithful portraits of some thirty of the most important artists who distinguished themselves by their performances. Among them are Frau Wilt, Annetta Essipoff, Frau Sucher-Proska, La Mara, Sarasate, Reinecke, Gura, Theodor Kirchner, Frau von Holstein, Nessler, Klengel, besides the first representatives of music, the conductors, the chiefs of the great publishing firms, and the principal critics.

In the course of the year just passed, the afternoon meetings of the Society were usually attended by more than 300 strangers and foreigners, friends of art and artists. Among those who participated in the performances were the excellent pianoforte players Wieniawski, von Puchmann from Odessa, Reinecke, Bonawitz from New York, Treiber, Eibenschütz, Miss Bartlett, Fräulein Vertmelst from Amsterdam, Fräulein Emery from Czernowitz, Fräulein Röntgen; the violinists: Herold from Paris, Hussla from Nizza, Amanda Meier from Gothenburg, Bertha Haft from Vienna; the violoncellists: Ad. Fischer from Paris, Schröder and Klengel; the Chamber and Court Opera Singers, Frau Wilt, Fräulein Schreiber, Fräulein Riegler, Frau Ellmenreich; the tenor singers, Ehrlich from Vienna, Lederer and Broulik; besides many other young and promising musicians.

Our meetings were equally rich in novelties. We heard scenes from new operas by Hentschel (Melusine), Hofmann (Armin), St. Saëns (Dalila), Nessler (Rattenfänger von Hameln), Umlauf (a very talented scholar on Mozart foundation at Frankfurt), Buncker in Königsberg (Hohelied), and Zopff (Constantine the Great); chamber music or concertos by Bargiel, Brahms, Raff, Ries, Huber, Klengel, Viotti, Seb. Bach, Ph. Em. Bach, Reinecke, Liszt, Berlioz; ensemble songs by Nessler, Gelbker, Reinecke, Zopff. By the last-named author we had an *Elegie auf Zion* (which caused a great sensation when introduced by Frau Wilt at the Silesian Musikfest), choruses to Marburg's clever Satyrical drama "Proteus," and an evening picture from the Bard Ossian as solo quintet.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, March 12, 1881.

AFTER a short interval concerts have been following each other with great rapidity, and the piano is the *corpus vile* in nearly every case. Each day has its piano concert, and each concert its portion of free tickets, and the distributor must regard it as a great favour if the receiver uses the "present." In the past week particularly piano-playing became quite a calamity; three times the same concerto by Chopin was to be heard, and, of course, according to the performers' friends, each time it had never been better played. Concerts with orchestra we had but

two: the sixth Philharmonic and a concert for the benefit of the Deutsche Schulverein, with the help of the Philharmonics again. In the former, the programme was composed of three numbers: a symphony in A by Haydn, the piano concerto in E minor by Chopin, and Schumann's symphony in C. The work by Haydn was performed for the first time here, and received with great applause. The first and last movements are fresh, the andante and concertante full of charm, and the minuet is in the composer's most characteristic style, the trio and solo for the oboe with a pastoral melody. (The orchestral parts are published by Simrock N. 30). It is the last of the six symphonies composed for La loge Olympique in Paris, in 1786. Herr Carl Heymann played the concerto excellently, and was unanimously called about five or six times. The second concert was opened with Beethoven's overture *König Stephan*, followed by his piano concerto in G, performed in the most refined style by Herr von Bülow, who afterwards conducted his Ballade for orchestra, "Des Sängers Fluch," which met with a most cordial reception. The concert finished with a new symphony by Anton Bruckner, the esteemed Hoforganist. It is his sixth work of the kind, and the audience did not spare its applause. There are many parts in it full of genial invention, and the orchestral colouring is admirable. It only needs unity of design, and more gradual development, the richness of ideas being literally overflowing. The execution under Herr Hans Richter's conductorship was most careful. The Beethoven evening of Herr von Bülow was followed by a Liszt evening, when this great apostle of the abbé played a number of his compositions, and among them the sonata dedicated to Schumann, the second Ballade, the legend, "Saint François de Paula marchant sur les flots," some études, and many other smaller pieces, of which he repeated three or four, and, as an encore, a Rhapsodie. Every number he played from memory, and with such force and sympathy that even a two hours' programme from one author did not overtax the listener. The Bösendorfer was filled with a fashionable audience, and the applause was enthusiastic. With the last note von Bülow summoned the hearers to a Hoch! on Liszt, in which all joined with acclamation. The second concert of the Singakademie was filled with choruses by Lotti, Hans Leo Hasler, Robert Franz, Gade, Schumann, and Schubert, and the solo with the chorus of Furies from Gluck's *Orfeo*. Herr Walter, from the Hofoper, gave his third and last evening, devoted only to Schubert, the accompaniment and some solos on the piano in the clever hands of Herr Professor Epstein. In the fourth concert of the Musikverein the whole music to *Faust*, by Schumann, will be performed. But it is time to pass over to the opera, which offers us, strange to say, two interesting novelties. We have heard, within the last few days, the oldest opera in the repertoire of the Hofoper, a comic opera in one act, namely, *Der betrogene Kadi* (*le Cadi dupé*) composed in 1761 by Gluck, and performed in the same year in Vienna in the court theatre. We know that Count Durazzo, the then director of the opera, received from Paris, by Favard, the famous actor, French librettos for operettas, which were set to music in Vienna, or others, already composed, refreshed with "airs nouveaux." Favard sent also such a Singspiel, by Monsigny, the words by Lemonier. Gluck took the libretto, and wrote new music to it. The score was discovered in Hamburg by T. Fuchs, now Kapellmeister in our Hofoper, who re-touched it, the words and dialogue being newly written by Fritz Krastel, Hofschauspieler. Two pieces Fuchs took from Gluck's *Pilgrime von Mekka*, a similar operetta, which he afterwards enlarged to a real comic opera in three acts, very often performed. The action, after the manner of the "Arabian Nights," shows a cadi, deceived by Zelmire, a fine girl, whom he wishes to marry, and who pretends to be the daughter of a dyer, who really had such an evil in his house. Omar, the father, is fetched, the marriage-contract signed by payment of a great sum, and when the girl appears, the cadi recognises his stupidity, returns repenting to his neglected wife (Fatima), while Zelmire marries Nuradin. Omega, the dyer's daughter, was allotted by the composer one of the best parts in the work, but the other characters also are well provided with fine airs and duets. The operetta as a whole is an amusing little piece, and the spectacle of the serious Chevalier de Gluck composing in such a form is not the least interesting feature of the revival. The opera was very well per-

formed by the ladies Kupfer (Fatima), Braga (Zelmire), Baier (Omega), and Herren Mayerhofer (Kadi), Schittenhelm (Nuradin), and Lay (Omar), and will, no doubt, make the round on many stages, particularly on smaller ones, where it will be still more appropriate than in a vast house like our Hofoper. After Gluck followed, as a sort of Zwischenact, Schubert's delicious ballet music to *Rosamunde*, and then a new ballet by Frappart, called "In Versailles," the music by Franz Doppler, of the Hofoper. The piece is fitted as a lyric choreographic picture from the time Louis XIV., presenting the park in Versailles, a great cortège of courtiers bringing their homage to Monsieur (Philippe of Anjou), brother of the king. The whole was an experiment to interperse a ballet with songs, chorus, and a violin piece (air from "The Emperor Leopold I.") played in unisons by eight little boys from the Conservatoire. The ballet was tastefully arranged, and gave great pleasure. The other interesting evening was the performance of Weber's *Oberon*, after a two years' rest, with, for the first time, recitatives by F. Wüllner, the court kapellmeister in Dresden. They harmonise well with the original pieces, upon the motives of which they are built; however, they are, on the whole, too long, particularly in the third act. The new director, Herr Wilhelm Jahn, conducted for the first time, and the orchestra was in splendid form. The director is an excellent conductor. On the third repetition "Regia" was sung by Frau Pauline Lucca, and a first-rate Regia it was, dramatic and full of feeling. Gounod's *Jean de Nivelle* is now fixed for the 24th of the present month. Of the many Gäste I shall speak next time. Next Thursday (16th) we shall hear *Don Juan*, and a better choice could not have been made, as it is just the day when Mozart, a hundred years ago, at nine o'clock in the morning, arrived in Vienna, destined henceforth to be his residence until his death.

The following were the operas performed from February 12th to March 12th: *Hugenotten*, *Postillon von Lonjumeau* and *Der Schauspielerdirector*, *Don Pasquale*, *Tannhäuser*, *Barbier von Sevilla* (twice), *Lorely* (fragment, and a ballet), *Don Juan*, *Hochzeit des Figaro*, *Violetta (La Traviata)* (twice), *Oberon* (first time with recitatives by Wüllner, three times), *Freischütz*, *Königin von Saba*, *Fidelio*, *Regiments tochter*, *Aida*, *Der betrogene Kadi* (and the ballet, "In Versailles, 1661," twice), *Lucia*.

Reviews.

Training School for the Pianoforte. By E. PAUER. Section A, Step 1; Section B, Step 1; Section C, Step 1. London: Augener & Co.

DESPITE the attacks of friendly critics upon the universal practice of compelling all girls who aspire to belong to the educated classes of society to study the domestic instrument it still retains its supremacy; and the determined onslaught made in the *Pall Mall Gazette* in the days of Mr. Greenwood's editorship upon what was described as the cruelty of teaching the piano to those who had not only no taste for but a positive aversion to music, has proved utterly without result. Nor is there any probability of a change of view on the matter. Apart from the theory, which is by no means unsound, that a woman who cannot play passably is unlikely to meet with much favour in a drawing-room, there is a good deal to be said for the contention that even when no very high standard of execution is reached much pleasure may be afforded by a competent pianist in the home circle, and it needs but little experience to prove that the reason why success in this direction is not more frequently attained is because the teacher, although mechanically capable, has but little knowledge of the proper method of developing the pupil's power and of forming a correct taste. It would, for instance, scarcely be credited, but it is nevertheless a fact, that a young lady who has at least attained to a respectable mediocrity as a pianist, under presumably competent instructors, is, while the present writer is looking through the pages of Herr Pauer's "Pianoforte Training School," labouring after perfection in a series of variations on "Who is like my Johnny," and, therefore, it is needless to go further than the personal sufferings of many a resident in our thin-walled London houses to prove

that the great want of the day is, in the absence of a duly educated teacher, a complete and systematic directory to which pupil and master, or, as is more frequently the case, pupil and mistress can be referred. The wasted energy which produces the absolutely inane performances of numberless young ladies, many of whom are obviously capable of better things, is, we do not hesitate to assert, attributable to this more than to any other cause—that the teacher has very often been taught in a bad school, or in no school at all, and thus that a mere digital accuracy of performance of music which neither appeals to the intellect nor to the emotions, and can only be called music by a violent extension of courtesy, is the only fruit of long years of practice. To suggest that the largely-increased opportunities of training now open to the younger members of the profession in the South Kensington School, the School for the development of Higher Pianoforte Playing, and other institutions which have grown up of late years, must ere long furnish a supply of educated teachers, and thus remedy the evil to which we have referred, is indeed true to a certain extent, but even then they will be the first to ask for the *matrilineal* necessary for the due fulfilment of their task, while, until the body of well-trained teachers is actually in the field, the need of complete and systematic books of what may be termed practice-music needs no demonstration.

It is, then, to meet such wants, both present and prospective, that Herr Pauer has entered on an undertaking for which his experience as a teacher, no less than his wide knowledge of the pianoforte and its music, eminently qualifies him; and, unless we are much mistaken, the confidence of the professor as well as the acceptance of the amateur will at once be secured for what he describes as his "Training School for the Pianoforte." The work is, he tells us on the title page, "compiled for the purpose of training the pupil from the elementary stages to concert playing," and it has at the outset the merit of a progressive and well-thought-out plan of operation. The pieces in each division of the work are arranged in what are termed "Steps," and in each step we have three sections described, according to their contents, as Studies, Lessons, and Recreations. The three sections in each step include pieces graduated, according to their difficulty, on the same ascending scale; and the idea of the compiler is that the young student, instead of being compelled to labour day after day over exercises or compositions in one school, shall even from the beginning of the work have the advantage of variety, the practice of a study being followed by a lesson, and that in its turn succeeded by a recreation. In the fingering of the pieces Herr Pauer has departed from the common custom with music for beginners of numbering every note, and has adopted the plan of partial fingering, which, while amply sufficient for the purpose, leaves the little player to some extent dependent upon his or her own resources. Further, by way of explaining what we conceive to be the editor's aim, it may be well to add that the "Training School" does not in any way compete with the ordinary instruction books for the pianoforte, only two pages being devoted to a summary of "Elementary Principles and Rules of Music," in which we have the key and time signatures, the rules for the formation of major and minor keys, a few definitions of terms, and a little vocabulary of the Italian names for the various movements, marks of expression, and other devices which are likely to be met with in pianoforte pieces.

When we turn to the music, it is necessarily, in the three sections of the first step, of the most elementary description. The studies up to the end of the first fifty are all in the key of C major, and in the treble clef for both hands; and in the earlier exercises the number of times which they are to be played over is indicated. From the first some idea of the importance of style and expression is forced on the pupil's notice by the marking of certain bars to be played with firmness, loudly, softly, and increasing to loud; and we then have a series of rhythmical studies, scale studies, and studies for gaining velocity, leading up to some brief movements by Lüscherhorn. The ten studies with both clefs, which bring the section to a close, are by Czerny, Köhler, Clementi, and the Editor. In section B, consisting of "lessons," we have what the pupil will at once appreciate as "pieces" as distinguished from exercises, and here some of the most skillful writers for little hands are drawn upon, including Czerny, Diabelli, Enckhausen, Gurliitt, and Schumann, the first fifteen being exclusively written in C major and in the treble

clef. In the nine easy pieces which follow the pupil is introduced to the key of the relative minor, and plays in both clefs. The section C of this step supplies the recreations, a *bonne bouche* which will form a by no means unimportant inducement to work through the preceding exercises and lessons. For these numbers Herr Pauer has gone to what is, perhaps, the most popular of all music, whether with young or old, learned or unlearned, and he first gives thirty-two national airs in C major in the treble clef, and then eight national airs in C major and A minor in the two clefs. The term "national," it must be explained, does not imply merely what are technically known as the national anthems of the various countries, but popular tunes, such as the "British Grenadiers," "Home, Sweet Home," and the like. It might, perhaps, add to the interest of the music if, in addition to the nationality of the tunes, the name by which each melody is commonly known were added in another edition, as everything which tends to give the pupil an intelligent interest in his work is, as none know better than Herr Pauer, of infinite value.

Looking at the "Training School" as an educational work, it is, as far as we can judge from the parts we have received, likely to fulfil most completely the object which the editor has marked out for himself, and to add to the obligations under which English musicians already lie to the well-known master who has so completely naturalised himself amongst us.

Polsische Tänze for the Pianoforte. By XAVER SCHARWENKA. Op. 9. London: Augener & Co.

THIS, the second set of Polish dances by Scharwenka, contains three numbers of these quaint and characteristic *quasi* dances composed in the Polish style. The first is a spirited and bold movement in C sharp minor, reminding one of Chopin's *impromptus*. But it is the form and national accent only of that romantic composer; the vigorous matter, and his clever and varied treatment show clearly our author's individuality. No. 2 is a fiery movement in C major with charming *alternativi* in F minor. No. 3 is a graceful and elegant piece in B flat minor; some of the harmonies and melodic progressions here are singularly bold and uncommon. The key changes from minor to major with pleasant contrast; the sharpening of the 5th in the penultimate chord on F before its ascent to the 3 of the tonic (B flat), has a most uncommon effect.

Pianoforte and Orchestra Works, by R. Schumann. Concerto, Op. 54. Concertstück, Op. 92. Concert-Allegro, Op. 134. The Principal Pianoforte Part, with a compressed Score, of the Orchestral Accompaniment to be used on a second Pianoforte. Arranged and revised by E. PAUER. London: Augener & Co.

THE great advantage of arranging works written for the pianoforte and orchestra in this form has already been pointed out. Not only can the student readily see what the orchestra has to do while he is playing, but an accompanist on a second pianoforte, or still better on a large harmonium, can help the student thoroughly to understand the effect that has to be produced. The compressed parts are printed in small type above the piano solo. Schumann's beautiful and effective Concerto is so well-known that it does not need a word of description at this day. It is played (and by some admired) more than any other Concerto. It is only necessary, therefore, to bear testimony to the skilful way in which Herr Pauer has performed his duty of condensing into a playable form the orchestral accompaniments from the full score. In this, and in the two other works, he has made a faithful and successful transcript.

The Concertstück in G, which is not so well known as the Concerto, may be recommended to advanced players capable of interpreting this romantic composer. From its *langsam* soft flowing opening, to its rapid and fiery close, it contains music of great and varied interest; Schumann is seen in almost every mood.

The Concert-Allegro is a brilliant and richly orchestrated piece in F, written in 1853, and dedicated to Brahms. It requires a rapid finger, and boldness in attack. There is a great deal of solo work in this piece, and a skilful pianist will

find himself well rewarded for the pains taken to work up this capital Allegro.

Albumblätter für die Jugend. (Album Leaves for the Young.) Kleine Tonstücke für Pianoforte. Von CORNELIUS GURLITT. Op. 101. London: Augener & Co.

A NEW edition of the charming little album of children's music for the pianoforte, in which Herr Gurlitt has so cleverly followed in Schumann's footsteps, and has given us a set of pieces worthy to rank—and we could scarcely give his music higher praise—with that master's album. The praise which we bestowed upon the work when first issued in this country can be cordially and honestly repeated, for a second glance through the pages of this charming little sketch book only strengthens our admiration for the genuine character and artistic taste which it displays. Unlike much music for children, it is never childish, and its happy combination of grave and gay, its transitions from lively to severe, impart just that amount of contrast which are as welcome to little minds as changes of *tempo* are to little fingers.

Six Studies for the Pianoforte. By CHARLES MAYER. Augener & Co.

THESE studies have the advantage of being carefully revised and fingered by Herr Pauer. No. 1 is a good exercise for the left hand crossing over right; No. 2 for the practice of staccato and octave passages; No. 3 is designed for the developing of a clean, clear touch with left hand over right; No. 4 contains expressive and flowing passages divided alternately between both hands; No. 5 is very melodious, and will be found most useful for marking out a subject with the fourth finger; and No. 6, a brilliant exercise in triplets, calls for a good amount of execution. The exceeding grace of all these compositions, together with the success achieved by them, regarded simply as "studies," render them in their present form a most valuable addition to the repertory of the pianoforte student. We may point out, as a suggestion, that the notation in the triplets at page 26, written G sharp, G natural, G sharp would, by the analogy of the passage, be better as G sharp, F double sharp and G sharp.

Handel Album. Containing Extracts from Instrumental Music by Handel now rarely performed. Arranged from the Scores for the Organ by W. T. Best. Book IX. (8757 i.) London: Augener & Co.

MR. BEST is continuing his useful series of excerpts from Handel's unknown works. The pieces in this number are a pretty musette from a masque; a florid presto from the Fifth Grand Concerto for Stringed Instruments; the charming minuet in B flat from the Ninth Organ Concerto; a florid and capitolly written Passacaille from the Fourth Sonata for two violins and violoncello (portions of it remind one of Bach); the March from the opera of "Deidamia"; and a Chorus from the opera of "Stella." Mr. Best's skill as an arranger of organ music is so well known that it is needless to dilate on the ability with which he has done his task. A special word of commendation is, however, due for the admirable way in which he has treated the Passacaille; it comes out most effectively on the organ, and will prove a welcome addition to our stock of voluntaries.

Overtures arranged for Harmonium and Pianoforte. By EDNEZER PROUT. "Freischütz." London: Augener & Co.

WEBER's beautiful and romantic prelude to his famous opera forms the last number issued of this useful series. Those who are acquainted with Mr. Prout's thoughtful and conscientious arrangements will hardly need to be told of the successful way in which, on the two household instruments, he represents the orchestra. The arrangement chiefly follows the composer's own line of treatment; viz., wind parts to the wind instrument, and the string music to the piano. Without making any great demands on the players a most effective duet is the result. The

prejudice which at one time existed against the harmonium is rapidly wearing away; thanks probably to the great improvements that have of late been made in these instruments. The varied quality of tone and the perfect expression that can be obtained on the harmonium have greatly multiplied the number of players; to such, these series of duet overtures will afford a welcome repertoire of effective pieces.

Two Songs, composed to poetry by Alfred Tennyson and Christina Rossetti. By CAROLINE REINAGLE. No. 1, "Come not when I am Dead." No. 2, "When I am Dead." (Stanley Lucas & Co.)

If a cruel necessity compels such subjects as these for musical adaptation we must at least admit the skill shown in the workmanship of the above compositions, especially that of No. 2; but with two eminent poets to choose from, there are few who would not prefer something a little less lugubrious for the exercise of their musical ability.

Together. Song by PHILIP DE SOYRES. London: Augener & Co.

"TOGETHER" is a beautiful song to which is attached an independent violin part, in addition to the pianoforte accompaniment. The theme is a flowing melody in 6-8 time, its compass extending from F up to A. The part allotted to the violin is interesting, contrasting well with the voice. The production is altogether so varied in tone, fresh, and artistic, that it deserves attention from those in search of a good new song.

Concerts.

CRYSTAL PALACE CONCERTS.

AT the concert of February 26th the fourth of Schubert's nine symphonies was given. This is designated, probably by the composer himself, "Tragische Sinfonie" in C minor. Why this title should have been affixed is not known. There is nothing tragic about the music, so perhaps the term may have been applied on account of some passing trouble occurring at the time of its composition. Schubert was then only twenty years of age, struggling hard with poverty, and his future seemed far from hopeful. However that may be, this symphony shows no trace of sorrow; it is beautiful and even gay in parts, exhibiting a great advance on his previous works in this form. Not only is it larger in plan, but the orchestral parts are clearly written by one who has profited by the experience gained in his earlier essays. The serious imitative opening of the Adagio forms an admirable contrast to the delicate theme which forms the principle motif. The working out is not, perhaps, sufficiently developed; but the spirited little coda forms a capital ending. The Andante, in A flat, is indeed a lovely and pathetic movement. Schubert's well-known predilection for the wind instruments is here early apparent, and the result is a singularly graceful and varied tone piece of writing. The minuet and trio present nothing remarkable, Haydn is the master chiefly followed; but the finale is a very brilliant and rapid movement. Here Schubert begins to assert his individuality, and one can see him breaking away from the traditions and manners of other writers, and setting out on his own independent course. This symphony (like many other compositions of Schubert) was stowed away in the dusty cupboard of Dr. Schneider, in Vienna, until the year 1867, when Mr. Grove discovered the hidden treasures. Since then it has been performed several times at the Crystal Palace. A concerto for violoncello and orchestra by C. Eckert served very well to show Herr Robert Hausmann's admirable tone and complete mastery over his instrument, but the piece itself is not satisfactory. Though carefully written it is rather dull, with the exception of the last movement; this, which is termed a "Rondo à la Cosaque," has a noisy, almost vulgar tone about it, which pains the cultivated ear. The Analyst of the concerto says the finale has a *marauding* character. If by this the stealing of somebody else's ideas is intended, the composer has certainly succeeded in the task of portraying the feature. Herr Hausmann's solos consisted of a charming little piece, "Am Springbrunnen," by Davidoff; and a gloomy Adagio, founded on a Hebrew melody, by Max

Bruch. Mr. E. Lloyd gave an artistic rendering of a song from *Euryanthe* and also Schubert's "Serenade." The overtures played were Mendelssohn's picturesque and poetical "The Hebrides," and Berlioz's ambitious and highly coloured "Les Francs Juges."

Following the chronological order of Schubert's symphonies, the concert of March 5th brought us to No. 5, in B flat, composed in the autumn of the year 1816. The symphony is written for a smaller orchestra than the others, there are no clarinets, trumpets, trombones, or drums. The year was indeed an active one with the composer; he appears to have produced during that period two symphonies, a mass, an unfinished opera, two cantatas, and eighty-one songs; truly a marvellous amount of work for a lad twenty years of age. Although the symphony is interesting, and exhibits, at least, flashes of genius, it is not equal to the "Tragic" which preceded it. The work of a fluent graceful writer, there is nothing strikingly original about it. The first movement, with its genial, fresh and playful tone, might have been written by Haydn, and the same may perhaps be said of the minuet and trio. In the slow movement Mozart has been the model followed; here is to be found the same sweet melody, placid treatment, and smooth harmonies in which the elder composer delighted. In the last movement there is more freedom of style, and greater independence in the treatment of the materials employed. The symphony was first performed at the Crystal Palace, February 1st, 1873; it is published for four hands in Peters's edition. Herr Joachim, who was in excellent form, gave a splendid rendering of Beethoven's Violin Concerto. Much as one admires, and ought to admire, this graceful and effective work, a feeling will suggest itself that it is hardly equal to the impassioned and deep conception written in the same form which Mendelssohn has left as a heritage for the violin, and which has become one of the most favourite works in the repertoire of all the greatest players of our day. Herr Joachim also played a Fantasia for violin and orchestra by Schumann. This is one of the composer's latest works; he dedicated it to Herr Joachim, who had only previously played it once in England, namely, at a Monday Popular Concert, in 1879. It is a highly interesting and effective piece; some of it is loftily conceived, but it lacks terseness, and portions are overlaid with mere ornaments. The Fantasia is, however, ingenious and graceful, and is likely to become a favourite when better known by our concert audiences. The vocal music was contributed by Mlle. Orgényi, who sang no fewer than five pieces. The lady has a hard and unsympathetic voice, and has evidently devoted more time to obtain execution than to procure beauty of tone and real expression. "La Calandrina," an imitative bird song, was greeted with hisses. The concert concluded with a symphonic poem, for orchestra, entitled "Vltava" by the Bohemian composer Friedrich Smetana. It consists of a set of seven pictures, in which the author has attempted to depict his beloved fatherland in music. The idea is to represent the scenes through which the national River Vltava flows from its source to the sea. The work is exceedingly good, being picturesque, very varied in tone, and most ingeniously orchestrated. It is to be hoped that this characteristic and clever Fantasia will be given again; its merits certainly entitle it to a second hearing.

The chief feature of the concert of March 12th was Schubert's No. 6 Symphony in C. The autograph of this is endorsed by the composer "Grosse Sinfonie," being the first time that the word "grand" appears in these works. And the term is perhaps justified by the ambitious character of the symphony. It was written in the year 1818, an interval of nearly two years elapsing between the writing of this and the conclusion of the symphony No. 5. The work marks a distinct advance in power: in the previous numbers the influence of Haydn and Mozart is apparent; in this we catch glimpses of Beethoven, whose "Eroica" and No. 7 were evidently in Schubert's thoughts when he wrote this. The work contains the orthodox number of movements, and is written throughout in very complete form. The first movement is redolent of gaiety and humour; and the andante is simple, and contains some charming graceful embroidery. The Scherzo is for the first time in these symphonies described by that term; and a very complete effective Scherzo it is. Both here, and in the trio, it is impossible not to be struck with the likeness the movements exhibit to Beethoven's No. 7 Symphony. There is no need to accuse Schubert of plagiarism; both melody and harmonic treatment differ from Beethoven, but the source of inspiration is manifest. As in the earlier symphonies, the finale is again the best movement. It is spontaneous, brilliant, and is throughout stamped with its author's individuality; the coda is ingenious, and forms a most effective conclusion. The symphony is still manuscript; it has only been played once before—on November 21st, 1868. Herr Barth gave a very fine and artistic rendering of Beethoven's No. 4 pianoforte concerto in G major, the most refined and poetical of the whole

group. A word of praise is due to the soloist for his excellent cadenzas; they were cleverly conceived, and thoroughly Beethovenish in character. The orchestra was not up to its usual high standard in accompanying this work, and consequently the soloist was not so well supported as he should have been. Among Herr Barth's group of solos was a flowing and graceful piece, by Henselt, entitled "Thanksgiving after the Storm;" it was exquisitely played. Mme. Patey sang a song, by Sarti, "Far from my love I wander," which contains an odd reminiscence of the old English air, "Once I loved a maiden fair;" and also a scena, "Behold at Last," from Barnett's cantata *Building of the Ship*; this, though pleasantly written, is colourless and destitute of character. Mr. Frank Boyle contributed songs by Handel and Gounod. This gentleman has a fair voice, and sings with intelligence; he is young, and with further study and experience will prove a decided acquisition to our concert-rooms. An item of the concert which excited some interest was a symphonic poem, by Bandini, entitled "Eleonora." With this work the composer, who has not yet attained his majority, won the prize offered for the best new symphony in Turin, in July last. It is impossible to commend the piece. Bürger's legend of the Spectre Bridegroom has been so perfectly illustrated by Raff in his "Leonora" symphony, that one cannot but regret that a second illustration should be attempted. Bandini's music is mere student's work, though of an unusually ambitious kind. The youthful author has the Italian feeling for melody; but his scoring is coarse, and his fondness for the brass quite distressing. The writer possesses both imagination and technical skill, so that, with extended experience, he will in all probability do better in the future. Berlioz's piquant "Danse des Sylphes," and the impetuous "Marche Rakoczy" concluded the concert. The latter was taken too fast, and so lacked weight; however, the fiery coda was splendidly played.

The chief features of the concert of March 19th were Schubert's unfinished symphony in B minor, No. 8, and *Columbus*, a dramatic cantata by H. Gadsby. Following the chronological order of the symphonies which had been previously given, the seventh symphony in E, composed in 1821, should have been played. But unfortunately the work is incomplete. Mr. Grove writes of the eagerness with which he sought for this symphony, finally obtaining it last year from Mendelssohn's brother. On examining the original MS. he found a complete symphony laid out in four movements, and occupying forty-four sheets. But the work is only a sketch. The subjects are given, with here and there a bit of bass or accompaniment. This, together with the *tempi* and names of the instruments, is all that exists. Perhaps one day some one may be found bold enough to clothe the skeleton that Schubert has left, and then the world may hear the ideas he intended for his seventh symphony. The fragments of the eighth symphony are so well known, and frequently played, that there is no occasion to dwell upon the work. It was composed in the year 1822, and was first brought to a hearing in the Crystal Palace concert-room in 1867. The symphony exhibits an immense difference from those which had preceded it. Those were the works of a youth, and frequently reflected the ideas and idioms of others, but in this we see the fully-developed man giving us his own original and independent thoughts and colours. The beauty and tenderness of the themes, the graceful writing, the masterly modulations, and the deep earnestness of the music in this symphony, rivet the listener's attention, and convey a charm to the mind impossible to define. The first two movements are all that the composer completed. The hand of the master, for some reason unknown, stopped after writing the subject only of the scherzo. In order to provide a fitting concluding movement to the unfinished work, the grand and massive Entr'acte in B minor from the "Rosamunde" music was played. Fine and gorgeous as this remarkable music unquestionably is, it wants the necessary *serve*, dash, and gaiety to form a fitting conclusion to a symphony.

Mr. Gadsby's work is a setting for solo tenor and chorus of male voices of an episode in the life of Columbus. The libretto has been written by Mr. W. Grist, and he has done his work admirably. It is, throughout, good vigorous English, and displays both poetic and dramatic feeling. The text deals with the fears and doubts of the sailors as to the results of the great navigator's voyage. A religious element that is introduced strengthens the interest in the tale. Mr. Gadsby is one of our best-known representatives of English musical art. He has written in all its branches, and, as a rule, well. Though the music of *Columbus* may not be his best work, it will certainly increase his reputation as an original and thoughtful writer. There is, perhaps a certain monotony about the music, but this naturally follows from the whole scene taking place on the ship, and from the employment of male voices only. So far as local colouring, ingenious orchestration, and effective choral writing are concerned, Mr. Gadsby has been successful. The work smells of the sea, but the sea is apt to become monotonous and consequently

the music, like the salt water, lacks a certain amount of diversity. The best numbers are—"Heard is the Prayer," a sonorous chorus with characteristic castanet and triangle accompaniment; an earnest and original scena for the solo tenor, "Alone on the main;" a bold sailor's chorus, "Cheered by the Word," with a jolly "Yeo-ho" burden; and the picturesque dramatic scene of the revolt of the crew. An orchestral intermezzo is very charming, free use being made of the various themes as *leit motiven*. The work will, no doubt, gain in favour on a second hearing, and also from a better performance. The chorus was far from perfect, uncertain in intonation, and wanting in attack. *Au contraire*, Mr. Lloyd's artistic and impassioned singing was all that could be desired. Miss Robertson sang brilliantly Meyerbeer's "Vincitore dal campo," and also Berlioz's very difficult ballad, "The King of Thule," from the *Faust* music.

The *pièce de résistance* of the concert of March 25th was Schubert's Ninth Symphony in C, the finest and almost the last music that he wrote. A period of about six years divided this work from the beautiful but unfinished fragments of his No. 8. Though no great instrumental work had proceeded from his pen during this period, he was busily employed in writing operas, chamber and vocal music of all kinds. This was the "swan song," with which he closed his brief but astonishingly active career. The MS. score of the symphony, which is in the library of the Musik-Verein in Vienna, shows that he took great pains with the work. Ordinarily his scores are very clear, and free from alterations, but in the first three movements of this they abound. He evidently took great trouble to elaborate, improve, and correct his work. As "G," in his admirable analysis of the symphony, writes, "He seems to have felt that it was to be his last and greatest work, and to have acted accordingly. The fiery finale alone is free from corrections, the hand of the composer seeming to have hurried over it at as rapid a pace as that of the glorious music itself." Of the four movements of which the symphony consists, it is difficult to say which is the finest. It fairly luxuriates in wealth of melody, variety of treatment, command over orchestral colouring, and, in the finale, in a tremendous energy which is astonishing. No doubt the work is long, but it is nowhere tedious; the infinite variety and ever fresh beauties with which it is studded sustain the close attention of the listeners till its very last note.

As to the superb way in which the Crystal Palace orchestra, under their able conductor, Mr. Manns, perform the symphony, *cela va sans dire*. Played there for the first time in England in 1857, it is not too much to say that nowhere in the world can such a perfect performance of the masterpiece be heard. Mme. Montigny-Rémaury's rendering of Mendelssohn's G minor concerto was hardly up to her usual excellent standard of playing; it was too uniform, and lacking in delicacy. Her second piece was an introduction and allegro for pianoforte and orchestra by B. Godard. The music is far from being pleasant, and seems to be the production of an eccentric writer striving after novelty. The pianoforte part is not adapted to the genius of the instrument; and though cymbals, the triangle, and other orchestral colour devices, are freely employed, the combined result is far from satisfactory. There is no real soul in such music as this; the purpose is indehnt, and the sentiment is manufactured and artificial. A Scottish Rhapsody by Mr. A. G. Mackenzie (Op. 22), entitled "Burns," concluded the concert. It consists of an orchestral treatment of three Scotch airs freely varied. Portions of the work are undeniably clever, but, on the whole, there is too much of a preludising tone about the piece. Happily the national instrument was not introduced, but the music was occasionally flavoured with a *souffçon* of it on the 'cello. The vocal music was contributed by Miss Mary Davies, whose refined singing of Bennett's tender "To Chloe in sickness," and lovely "Maydew," evoked much applause. Herr von zur Mühler, a new singer, possessing a pleasing voice, and a tasteful finished style, sang the fine recitative and air, "Ye verdant hills," from Handel's *Susannah*, and songs by Rubinstein and Schubert.

THE MUSIC OF THE MONTH IN LONDON.

THE new policy of the Philharmonic Society has already borne fruit which more than justifies the departure from the ultra-conservatism of what may now be regarded as the old régime, and, among other indications that the movement is likely to be well supported, it is satisfactory to find that Her Majesty the Queen has given practical proof of her approval of the enterprise of the directors by taking a row of stalls for the season. English musicians will naturally watch with some jealousy the drift of the directors' action for some time to come, in the hope that in the desire to be cosmopolitan native composers will not be ignored; but, for the present, the main point for congratulation is that life and energy are being displayed where they had long been needed. The production of the *Romeo et Juliet* symphony at the concert of the 10th ult. was

an event in the Society's history which may be accepted as a proof that the directors and the conductor are in earnest in their determination to step out of the beaten track, for the labour involved in the rehearsals, although even with all the preparation the execution was far from being faultless, must have been very considerable. The disposition which has been shown in some quarters to point a jest at the venerable society for its tardy wisdom in arriving, in this year of grace, 1881, at the decision to produce a work which was stamped with approval at the Conservatoire concerts at Paris in 1839, is of course legitimate, and recalls Schumann's request that posterity would bear him witness that he never wasted ten years in critical wisdom to review the compositions of Berlioz, in whose brain he had always said that the flame of genius was burning; but the Society has at least shown its courage in doing justice, even at the eleventh hour, to a really great work. The French composer was once said to have written with the club of a Polyphemus, while Auber wrote with a feather, and those who listened to the symphony must admit the truth of the comparison, for there is in it a richness of colouring and a luxuriance of dramatic force which are but seldom found. As a tone-picture, despite its occasionally overstrained effects, it is a grand piece of work, and those who do not refuse to see in it the reproduction of the thoughts of the great English poet cannot but admit its power, and in many points its success. Eccentric it is undoubtedly, but the originality of the orchestration, the genuine beauty of the Queen Mab scherzo, the intensely powerful picture of Romeo at the tomb of the Capulets, and the vocal gem for the contralto are features which at once place the work in the highest rank. It is a noteworthy fact in connection with the performance that the choral numbers were sung by tonic sol-faists, and, we believe, from music printed in Mr. Curwen's favourite notation.

The performance of the same composer's oratorio, *L'Enfance du Christ*, under Mr. Charles Hallé's direction, has not only given an English audience a welcome opportunity of hearing a work which is calculated to increase their respect for French music, but has also served to keep together in an informal way many of the chorists who so long sang under Mr. Henry Leslie's baton. The analysis of the work, recently published in our columns, will have given our readers some idea of the character of the trilogy, which, as heard at St. James's Hall, fully justified the commendation bestowed by our reviewer on the music, as read in Messrs. Forsyth's edition. The excellence of Mr. Hallé's band, already familiar with the score, and the efforts of the choir, secured for the work a most creditable rendering, and the solos were carefully sung by Miss Santley (a débutante), Mr. Lloyd, Mr. Santley, and Sig. Foll.

The Bach Choir, at its concert on the 3rd ult., added to its laurels by a really magnificent performance of Bach's cantata, *Ich hatte viel Bekümmernis*, which, if we except a performance at the Crystal Palace some years ago, has been unheard by English amateurs, although it is one of the noblest and most characteristic of the Leipzig cantor's works. Mr. Otto Goldschmidt has, we cannot but think, shown a wise discretion in directing the energies of his cultured choir to a work such as this, which is so unlikely to gain a hearing in any other quarter.

The Lamoureux Concerts, as they have been termed out of compliment to the eminent Parisian *chef d'orchestre*, may, as we are speaking of French music conducted by a Frenchman, fairly be said to have suffered from an *embarras de richesses*. As if to punish Englishmen for their admitted neglect of the music of his native land, M. Lamoureux overpowered them with works the majority of which were entirely unknown to them, but as novelty in a concert room which is steeped in the repetition of threadbare scores is a pleasant variety, it is only fair to say that the audience richly enjoyed the feast. Berlioz, who seems to be the hero of the month's music-making, was represented by one of the most lovely of his vocal pieces, the duet "Nuit paisible," from *Beatrice and Benedict*, and by his overture to "Le Carnaval Romain"; a symphony by M. Gouvy, full of bright melody but scholarly withal, was quite fresh to band and listeners; and M. Massenet, Reyner, Saint-Saëns, and Lalo, were all well represented. Fortunately M. Lamoureux found his orchestra ready to hand and equal to anything, and he fairly won their suffrages by his clear and intelligent baton. In M. Sainton he secured not only the first of leaders but a soloist whose hand, as his playing in Lalo's "Symphonie Espagnole" proved, has lost none of its cunning.

Few artists who appear during the half-year's season of Mr. Chappell's Popular Concerts have by the power of association and by inherent merit a stronger hold upon the sympathies of the *habitués* of the Monday and Saturday performances than Mme. Schumann; and the welcome she received on the last evening in February must have convinced her that her popularity is as great as ever. Her chief effort during the evening was her husband's "Études Symphoniques," and her impassioned style of playing also came out to advantage in Brahms' Sonata for Piano and Violin,

Op. 78. On the first Saturday afternoon in March she played again, choosing Mendelssohn's "Variations Sérieuses" for her solo. On the 7th ult. Herr Barth was at the key-board for the first time this year, with Beethoven's Sonata in G, Op. 31, as his chief number in the scheme. He played with his usual finish and excellence, and was recalled with every demonstration of approval, although his playing after Mme. Schumann's seemed cold. The Schumann Trio in F major, Op. 80, with Mme. Schumann, Herr Joachim, and Sig. Piatti, as its interpreters, was a genuine feast; and a lively finish to the scheme was furnished by the "Hungarian Dances," arranged by Brahms and Joachim for violin and piano. On the 14th the programme included Schubert's Quintet in C major, Op. 163, and the recitative and adagio from Spohr's Sixth Concerto, played by Herr Joachim. The concert of the 21st brought forward a string quartet in G minor, by Herr Volkmann, whose name, though doubtless familiar to many of our readers, is but little known in general musical circles in this country. The melodiousness of the whole work is undeniable, and it is at the same time worthy, as a finished and clearly-written composition, to rank among the best efforts of the younger German school. With Herr Joachim were associated in its performance Herren L. Ries, Straus, and Hausmann. Another interesting feature in this concert was the charming lied singing of Herr von zur Mühler, a Russian tenor, whose interpretation of Schubert's "Müllerlieder" and several other kindred songs won for him at once the suffrages of the audience—in fact, it is a long day since Mr. Chappell has introduced a vocalist better fitted to take his place at these concerts. Mme. Schumann was at the piano, and played with enthusiasm in her husband's quintet in E flat.

The concert in aid of the Henry Smart Memorial Fund was not only successful as demonstrating the justness of the view which has assigned a high place to the lamented composer as a writer for the organ, but the programme also gave pleasant proof of his powers as a writer of pure English vocal music. The willingness of his former friends to do honour to his memory was shown by the presence of a strong corps of our leading organists, including Dr. Gladstone, Dr. Edmund Chipp, Dr. Verrinder, Mr. Turpin, Mr. Hoyte, and Mr. Rose; while many eminent vocalists also lent their aid. A sum of £30 was realised for the Fund.

Musical Notes.

THE authorities of the Royal Academy of Music have shown a wise discretion in making arrangements for the extension of their system of provincial examinations, for there can be but little doubt that apart from its intrinsic merits as a means of testing the progress of musical education in schools and families it will serve very materially to strengthen the hold which the Academy already has upon the profession throughout the country. The fact that Trinity College, London, has to a very great extent been built up on a network of local examinations, and has reaped a very considerable harvest from the fees paid by the candidates, may be accepted as a proof that the Royal Academy, with all the additional advantages of historic association and existing prestige, will find the enterprise not only honourable but lucrative. Mr. Brinley Richards, who has hitherto acted alone as examiner at the local centres, will now be assisted in his work by Mr. Walter Macfarren, Mr. Arthur O'Leary, and Mr. Davenport. As the number of candidates is already approaching to one thousand the success of the scheme may be said to be assured, and if due advantage is taken by the examiners of the opportunity of discovering local talent wherever it exists, it ought to be the means of bringing within the walls of the institution at Tenterden Street a considerable number of promising students.

"*Palmar qui meruit ferat*," and as Mr. Hatton—as stated in our issue for October last—produced his *Pascal Bruno* at Vienna in 1844, the same year, by the way, in which his *Rose, or Love's Ransom* was first heard at Covent Garden, it is only just that Mr. A. M. Skinner's claim on behalf of his daughter as "the first living English composer whose work has been performed abroad" should be set aside in favour of the veteran who for nearly half a century has worked earnestly for English music. Mr. Hatton is at present residing at Stuttgart; but his daughter has recalled the favourable reception accorded to his work, which was performed for the benefit of Staudigl, the great bass singer, who obtained an encore for two of its principal songs.

MR. CHARLES HALLÉ has been delighting one of his Bradford audiences with Mozart's Symphony or "Serenade" in D, known as the "Hafner" from the name of the Salzburg merchant for whom it was composed. This same civic Mæcenas secured the work for performance at a daughter's wedding, just as on a subsequent occasion Mozart wrote for a second daughter's nuptials a march and serenade in the same key. The length of the "Hafner Serenade," with its eight movements, despite the vivacity of several of the numbers, tells against it; but as it is a novelty to English audiences it may be accepted as a proof of Mr. Hallé's confidence in the growth of artistic taste in the country that he should have produced it for their enjoyment. When we find conductors expending their energies on comparatively unknown works for the provincial concert rooms, it must be admitted that education is advancing, for a few years ago such an enterprise would have involved an almost certain pecuniary loss.

ENGLISH musicians will hear with interest of the election of M. Saint-Saëns as the successor of M. Réber in the section of musical composers of the French Academy of Fine Arts. The alternative name submitted was that of M. Léo Delibes, who received nine votes against twenty-two given to M. Saint-Saëns. The musical world of Paris seems to be entirely satisfied with the election of the eminent organist, while in this country M. Saint-Saëns has made many friends who will join in congratulating him upon the distinction conferred upon him.

A STATE visit to the opera always forms a prominent feature in any Court festivities at Berlin, and in accordance with precedent the Imperial family went to the Great Theatre on the evening of the day after the recent wedding of the Kaiser's grandson. The work put upon the stage, described by the *Times* correspondent as Quinault's *Armide*, was, we imagine, Gluck's setting of the book of the famous librettist, although it was as our readers will remember, also set by Lulli a century before. *Armide* was the opera which satisfied Gluck, and with which he said he should like to finish his career.

MILAN is to be the scene of an interesting exhibition of musical instruments and musical works during the month of May. We have not yet heard of any movement to secure an adequate representation of this country at the exhibition; but that our neighbours across the Channel regard the matter as worthy of attention is proved by the formation of a committee, with M. Ambroise Thomas as its president, to look after the interests of French exhibitors. The committee has among its members, M. Auguste Wolff (Vice-President); M. Weckerlin, Librarian of the Conservatoire; and several other eminent musicians.

THE Melbourne papers received by the last mail speak in high terms of the new Mass composed by Mr. Alfred Plumpton, conductor of the choir of the Roman Catholic cathedral of St. Patrick. The *Daily Telegraph* of the Australian capital describes the music as exceptionally devotional in character, and of the instrumentation as very fine. The *Age* draws a contrast to the advantage of Mr. Plumpton's writing between its eminently sacred character and the light operatic style of many modern Masses; and the *Argus* defines it as "Church music, as the term is understood by English speaking people." The Mass was given with accompaniment of full orchestra, and its production at the cathedral seems to have been attended with much success.

A NEW opera by Dominiccetti, just produced at Milan, entitled the *Ereditiera* has proved almost a failure, while *Ernani* has held the boards at the Scala with the success which always attends it.

MEYERBEER'S *Dinorah* is in the bills of the Teatro Apolló at Rome, and one of the objects of its performance is curiously enough said to be to provide for the introduction of an elaborate ballet.

SOME of the operas of Wagner are to be given at Paris by a company of German artists.

A PROPOSAL has been made to re-name the Rue d'Argout in Paris after Hérold, as the composer was born in that street.

BOTTESINI, notwithstanding the numerous attempts to persuade the public that he is no longer in the flesh, has, it is said, received from the King of Portugal the order of S. James.

At the annual festival of the London Gregorian Choral Association at St. Paul's Cathedral, on the 19th of May, the service will be accompanied by a military band.

MR. THOMAS P. CHAPPELL has been elected a member of the Council of the Royal Albert Hall in the room of Mr. Edgar Bowring, who retires owing to ill-health.

THE organist of Salisbury Cathedral is vacant by the retirement of Mr. Richardson. Mr. Atkinson, Mus. Bac., has been appointed to the organist of Norwich Cathedral, vacant by Dr. Gladstone's resignation.

DR. CRESER, organist of St. Martin, Scarborough, the church of which the Rev. R. Brown-Borthwick, editor of the admirable "Supplemental Hymn and Tune Book," is vicar, has been appointed to the important post of organist of the parish church, Leeds, which has since the days of Dr. Hook been famed for the excellence of its musical services.

At a congregation at Cambridge University on the 24th ult., Mr. C. Steggall, Mus. D., and Mr. E. Froust, were appointed Examiners for the degree of Doctor of Music.

THE honorary degree of LL.D. has been conferred by the University of Cambridge on Mr. H. Helmholtz, Professor of Physics at Berlin, whose treatise, "Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik," is well known to our readers. Professor Helmholtz has, it may be remembered, already received the highest honour which the representatives of science in England can bestow, the Copley Medal of the Royal Society having been awarded to him in 1873.

THE University of Aberdeen has done honour to itself in conferring upon Sir Herbert Oakeley, the Reid Professor of Music at Edinburgh University, the degree of LL.D., while it has also recognised the valuable work done by Sir Herbert in promoting the study of classical music north of the Tweed. The students of Aberdeen are emulating the example of their brethren at Edinburgh, and when Sir Herbert recently visited the University to receive the degree, he took part in a concert of their Musical Society, and addressed to them a few words of hearty sympathy and encouragement.

MISS ELLIOT, a young English lady, who will, according to the Berlin correspondent of the *Times*, soon appear before the London public at the Saturday Concerts, has had the honour of singing before the Emperor of Germany and his Court in the Palace.

THE Paris correspondent of the *Times* reports with approval a musical entertainment, under the patronage of Princess Hohenlohe, given by the German Quartett-Verein, in aid of the German Charity Schools at La Villette. The German Ambassador and his family were present, and quite a German colony crowded the Salle Herz where the concert was given. Herr Carl Hill, the well-known baritone, and Fräulein von Iven, sang with great pathos a number of the most beautiful German songs, and all passed a delightful evening.

ON the 17th ult. a dinner was given by the syndicate of the French press in London to M. Lamoureux, ex-director of the Paris Opéra. M. Johnson, of *Le Figaro*, presided. The health of M. Lamoureux, English journalism, and French lyric art, were the three toasts which were drunk.

A "NORTH-WEST London School of Music" has been formed at Haverstock Hill in connection with Trinity College, London.

MR. GYE's prospectus of the Royal Italian Opera, Covent Garden, promises three novelties—Rubinstein's *Demon*, Mozart's *Entführung aus dem Serail*, and Bolto's *Mefistofele*. M. Dupont, of the Monnaie at Brussels, will share the duties of *chef d'orchestre* with Sig. Bevignani. In the tariff of admission an important rise in price of the stalls from a guinea to twenty-five shillings is to be noted.

A TELEGRAM from Madrid announces that on Friday *Lohengrin* was given there for the first time. The public was at first very cold, but warmed as the piece proceeded, and before the end the singers had been called on the stage as many as ten times. The scenery was magnificent, and the performance excellent.

WAGNER's latest works are to be performed in London in May and June, 1882, under the direction of Herr H. Franke, of the Richter concerts, who has secured Drury Lane Theatre for the purpose. The operas selected are *Tristan und Isolde*, and *Die Meistersinger*. The third opera selected for performance is Beethoven's *Fidelio*. The leading singers of the German stage will be engaged. Herr Hans Richter will be the musical chief.

We are sorry to report the death on Friday, 25th ult., of Mr. Johann Baptist Wolf, in his 66th year. He was for 32 years the managing partner of Messrs. Schott and Co., the eminent music publishers of Regent Street, and will be regretted by the whole of the musical profession and trade.

THE destruction by fire of the Opera House at Nice has added another catastrophe to the long list of fatalities, caused in a great measure by the imperfect building of the great European theatres. The impossibility of speedy egress added to the panic caused by an explosion of gas and subsequent darkness caused immense loss of life. Among the victims was the principal bass of the company, while in the boxes were a son and two daughters of Mr. Kennedy, the well-known Scottish vocalist. They left Edinburgh about three weeks ago for the purpose of pursuing their studies under Signor Lambert. The son, Mr. James Kennedy, who was 25 years of age, had for a long time assisted his father, and was possessed of considerable musical talent, while the two daughters, Miss Kate and Miss Lizzie, 19 and 17 years of age respectively, only recently appeared in public, and they also gave good promise of a successful career. Mr. Robert Kennedy, another member of the family, who happened to be at Milan at the time of the disaster, went to Nice and recognised the bodies of his brother and sisters. In a telegram to his father he stated that "they were recognisable beyond the possibility of doubt."

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(Continued on p. iii.)

FUNERAL MARCH

from

XAVIER SCHARWENKA'S ALBUM.

Op. 43.

Lento.

The musical score is written for piano and bass. It begins with a treble and bass staff. The tempo is marked 'Lento.' and the dynamics are 'p' (piano). The key signature has two flats (B-flat major). The score consists of seven systems of two staves each. The music is a funeral march, characterized by a steady, rhythmic accompaniment in the bass and a more melodic line in the treble. The dynamics include 'p' (piano), 'mf' (mezzo-forte), and 'cresc.' (crescendo). The piece concludes with a double bar line and a repeat sign.

f *f* *f* *cresc.* *ff* *molto cresc.* *ff* *Coda.*

Repeat from beginning to sign S and finish with Coda.

Extract from
EBENEZER PROUT'S MINUET & TRIO
for Orchestra.

TRIO.

The musical score is for the Trio section of Ebenezer Prout's Minuet & Trio. It is written for orchestra and piano. The key signature is B-flat major (two flats). The time signature is common time (C). The score is divided into two systems. The first system has 10 staves. The second system has 8 staves, with the first two staves marked '4th Corda.' and 'p'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte).

The musical score is arranged in three systems, each containing six staves. The notation is as follows:

- System 1 (Staves 1-6):** The first five staves contain melodic lines with various note values and rests. The sixth staff contains a bass line. Dynamic markings 'dim.' appear on staves 1, 2, 3, 4, and 5.
- System 2 (Staves 7-12):** The first staff of this system has a 'mf' marking. The second staff has a 'p' marking. The remaining staves (3-12) are mostly empty, with some notes appearing in the final staves.
- System 3 (Staves 13-18):** The first five staves contain melodic lines. The sixth staff contains a bass line. Dynamic markings 'dim.' appear on staves 13, 14, 15, 16, and 17.